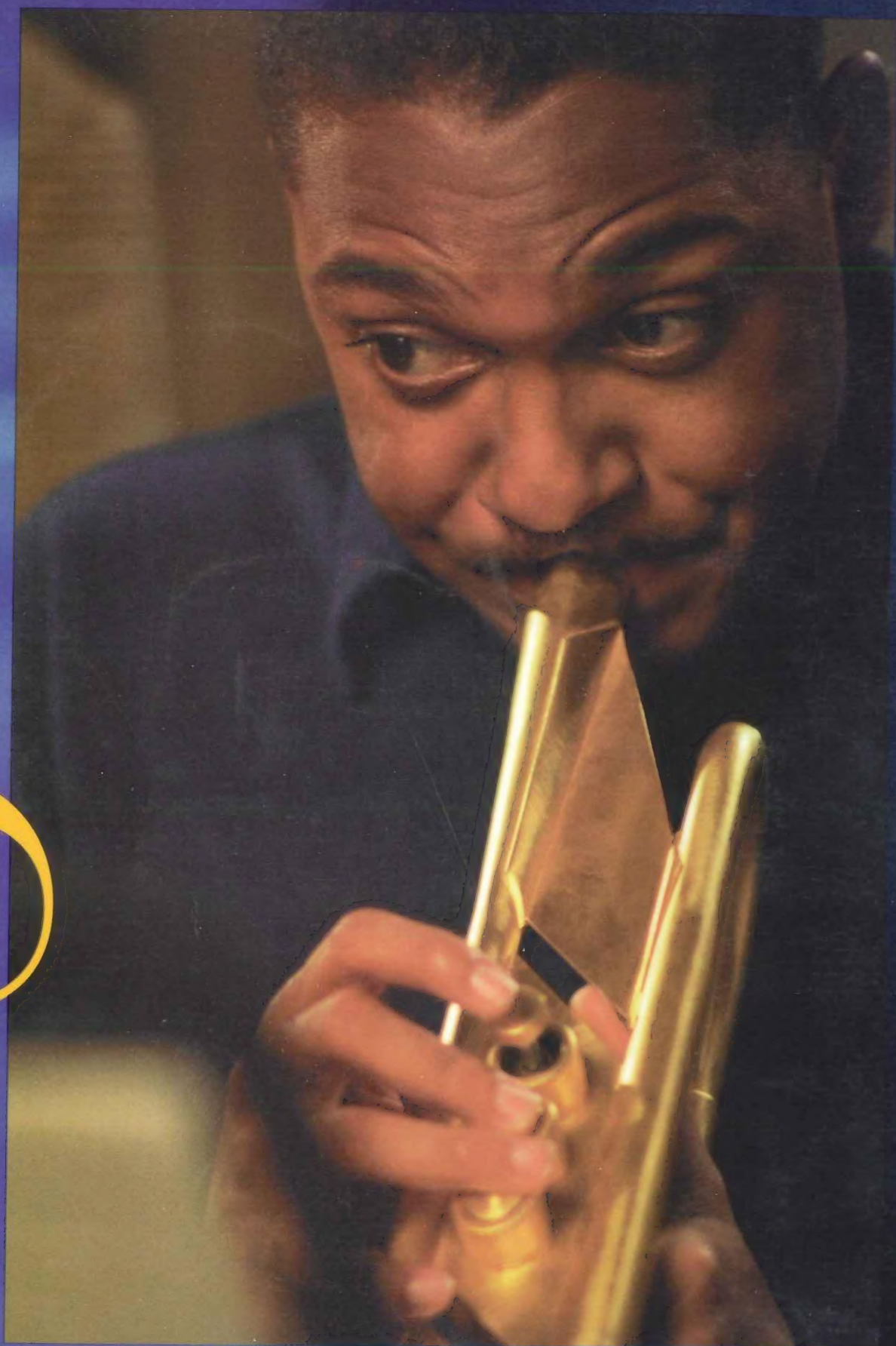


WYNTON MARSALIS

# *Standards*



INCLUDES COMPLETE TRUMPET TRANSCRIPTIONS AND  
PIANO SCORE REDUCTIONS OF THE COMBO ARRANGEMENTS



# WYNTON MARSALIS

## Standards

22 ... APRIL IN PARIS

34 ... AUTUMN LEAVES

42 ... CARAVAN

58 ... CHEROKEE

15 ... DJANGO

4 ... A FOGGY DAY

80 ... LINUS & LUCY

67 ... THE SONG IS YOU

86 ... WHEN YOU WISH UPON A STAR

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Photograph Courtesy of Coda Technology  
Background ©1996 PhotoDisc, Inc.  
Engraver: Randy L. Scheffel, Inland Sea Music



**WARNER BROS. PUBLICATIONS - THE GLOBAL LEADER IN PRINT**  
USA: 15800 NW 48th Avenue, Miami FL 33014



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NUOVA CARISCH

ITALY: VIA M.F. QUINTILIANO 40  
20138 MILANO  
SPAIN: MAGALLANES, 25  
28015 MADRID



INTERNATIONAL MUSIC PUBLICATIONS LIMITED

ENGLAND: SOUTHEND ROAD,  
WOODFORD GREEN, ESSEX IG8 8HN  
FRANCE: 25 RUE DE HAUTEVILLE, 75010 PARIS  
GERMANY: MARSTALLSTR. 8, D-80539 MÜNCHEN  
DENMARK: DANMUSIK, VOGNMAGERGADE 7  
DK 1120 KØBENHAVN

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# INTRODUCTION

Jazz music and the American popular song were born just before the turn of the twentieth century. They have the same parents - Ragtime and Blues. Both speak a common melodic language descended from the minstrel show, the fiddler's reel, the work song and the spiritual. Both possess a harmonic vocabulary in the tradition of the great J.S. Bach. And, both make extensive use of devices developed in musical theater houses from La Scala to 'Lu Lu White's.

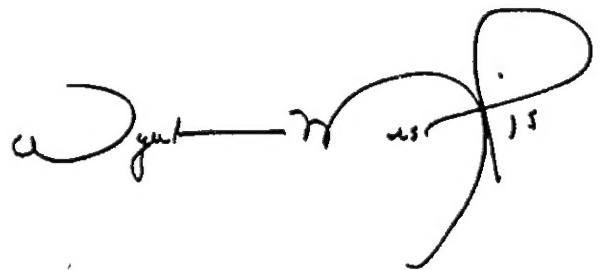
Legend has it that the first jazz musician was Buddy Bolden. His repertoire consisted of original and blues songs, yes; but he was known and loved for his versions of popular songs and dance tunes. As the art of jazz began to define itself, the practice of "jazzin'" a popular song became as important as swinging the blues. As the American popular song evolved, composers like Hoagy Carmichael and George Gershwin increasingly incorporated more of the swing and feel of jazz. As a matter of fact, Mr. Carmichael's "Stardust" is said to be derived from an improvised solo of jazz cornetist Bix Beiderbecke.

In the late 1920's and early 30's, the masterpiece recordings of trumpeter and singer Louis Armstrong changed the relationship of jazz to the popular song. He had the ability to construct coherent improvised solos, which applied the musical implications of the blues to the more sophisticated harmonies and modulations of the popular song. This showed jazz musicians everywhere that the popular song could be used as thematic material for improvised variations. Because Armstrong was also a masterful singer, he cut and pasted lyrics into a collage of powerful, syncopated modern music, inspiring generations of singers as well.

From the turn of the century to the late 1950's, thousands of songs were coming from musical theater, films and Tin Pan Alley. Jazz musicians sifted through this mountain of material to find the best songs. They loved to play a recognizable song because it provided a common ground between musician and audience.

It still does. That someone could hum or sing along made the improvisation easier to follow and understand. In some instances a particular rendition of a popular tune became a musician's "signature" song, such as Coleman Hawkins' "Body and Soul," John Coltrane's "My Favorite Things," Miles Davis' "My Funny Valentine," or Tommy Dorsey's "I'm Getting Sentimental Over You." Musicians loved to find different ways to play these songs, from Lester Young's wispy melodic improvisations to Art Tatum's virtuosic runs and complete reharmonizations. There was even a style of jazz composition which fitted the harmonic structure and form of popular songs with jazz melodies, like Charlie Parker's "Ornithology" based on Morgan Lewis' "How High the Moon" and the two million tunes written to Gershwin's "I Got Rhythm."

Now these songs are called standards. They have been played in some form by every jazz musician from Jelly Roll Morton to Marcus Roberts. The playing of standards is an essential part of the modern jazz musician's development. The melodies teach us how to sing through our instruments. The harmonic progressions guide us through the many tiered structure of our 12 keys. And, most importantly, many of these songs place us in the topsy-turvy world of love and romance with its exceptions, triumphs, its humor and failures. These songs are our heritage. They can be arranged, reharmonized, rephrased, syncopated, swung, crooned, or just simply stated without losing their identity and charisma. They are standards and they need to be played with soul. Yes. And swing.



# FOREWORD

This book captures some of Wynton's most brilliant musical performances. It includes transcriptions of the trumpet parts and piano sketch scores of the combo arrangements which can serve both as an aid in understanding the context in which these improvisations were played and as a template from which you can study or recreate the intricate harmonic and rhythmic aspects of these beautiful and amazing arrangements.

Each arrangement has been meticulously edited by Wynton himself, and includes an exact transposed transcription of the trumpet part, including all improvised solos and a piano sketch, in concert pitch, of the entire combo arrangement; including important string, woodwind, and orchestral scoring. Chord symbols in both concert and transposed key for trumpet are also included. Because of Wynton's strong feelings that an improviser should

understand not only the chord changes and melody of a song, but also the meaning and feeling of its lyrics, the lyrics for each song have been placed under the trumpet part. We've used slash notation in sections where the piano or other accompanying instrument were playing freely improvised comping patterns behind Wynton. Within these sections, however, we have also provided suggested chord voicings, which are set off in parenthesis. These guideline voicings capture the essence of the accompanist's stylings for those selected sections.

Every effort has been made to provide accurate transcriptions, notated in a clear and concise manner. They provide a textbook look at one of the most esteemed Trumpeter's of our era.

The following is a list of recordings used as a source for each transcription:

- 1) APRIL IN PARIS  
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 2) AUTUMN LEAVES  
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 3) CARAVAN  
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 4) CHEROKEE  
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 5) DJANGO  
from "Hot House Flowers," Columbia Records (CK39530)
- 6) A FOGGY DAY  
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 7) LINUS & LUCY  
from "Joe Cool's Blues," Columbia Records (CK66880)
- 8) THE SONG IS YOU  
from "Standard Time" Vol. 1, Columbia Records (CK40461)
- 9) WHEN YOU WISH UPON A STAR  
from "Hot House Flowers," Columbia Records (CK39530)



# A FOGGY DAY

By  
GEORGE GERSHWIN and  
IRA GERSHWIN

Medium Swing

Trumpet  
in  
B♭

Piano/  
Sketch

Bass

9

G<sup>6</sup> with cup mute E7<sup>(b9 #5)</sup> Am11 D13

A fog - gy day in Lon - don town

F<sup>6</sup> D7<sup>(b9 #5)</sup> Gm11 C13

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F13 E7(<sup>#9</sup><sub>b5</sub>) Eb9(<sup>#11</sup>) D13

had me low and had me down.

Chords: Eb13, D7(<sup>#9</sup><sub>b5</sub>), Db9(<sup>#11</sup>), C13

G<sup>6</sup> Dm9 G13(<sup>b9</sup>) Cmaj9 F13

I viewed the morn - ing with a - larm.

Chords: F<sup>6</sup>, Cm9, F13(<sup>b9</sup>), Bbmaj9, Eb13

B7(<sup>#9</sup><sub>b5</sub>) E7(<sup>b9</sup><sub>b5</sub>) Am9 D13(<sup>b9</sup>)

The Brit- ish mu - se - um had lost it's charm.

Chords: A7(<sup>#9</sup><sub>b5</sub>), D7(<sup>b9</sup><sub>b5</sub>), Gm9, C13(<sup>b9</sup>)

25 G<sup>6</sup> Bbm<sup>6</sup> Am11 D13

How long, I won - dered, could this thing last?

Chords: F<sup>6</sup>, Abm<sup>6</sup>, Gm11, C13

F13                      E7(<sup>#5</sup>/<sub>#9</sub>)                      Eb7(<sup>#5</sup>/<sub>#9</sub>)                      D7(<sup>#5</sup>/<sub>#9</sub>)

But the age of miracles had - n't passed.

Eb13                      D7(<sup>#5</sup>/<sub>#9</sub>)                      Db7(<sup>#5</sup>/<sub>#9</sub>)                      C7(<sup>#5</sup>/<sub>#9</sub>)

Dm11                      G13                      Cmaj13                      F13(<sup>#11</sup>)

For, sud - den - ly I saw you there, and through

Cm11                      F13                      Bbmaj13                      Eb13(<sup>#11</sup>)

Gmaj7/D                      Am11/D

fog - gy Lon - don town the sun was shin - ing ev - 'ry - where.

Fmaj7/C                      Gm11/C

F13                      43 G<sup>6</sup>/<sub>9</sub>                      Bm7(b5)                      E7(b9)

Eb13                      F<sup>6</sup>/<sub>9</sub>                      Am7(b5)                      D7(b9)



[illegible]

The musical score for 'The Girl on the Train' is presented in a two-staff format. The top staff is the melody line, and the bottom staff is the piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The melody line features a series of chords: Eb7, D7, Gmaj7, Dm7, and G7. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a steady eighth-note pattern.

[illegible][illegible]

\* The dotted tuplet groupings represent the double time feel change of the rhythm section, which is played against the triplet groupings of Wynton's solo.

59

First system of music notation. The treble clef staff contains a melody with notes and rests, and the piano accompaniment is indicated by a grand staff with slash marks. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff:  $G^6$ ,  $Bbm7$ ,  $Am7$ ,  $D7(b5)$ .

Chord symbols below the piano staff:  $F^6$ ,  $Abm7$ ,  $Gm7$ ,  $C7(b5)$ .

Second system of music notation. The treble clef staff contains a melody with notes and rests, and the piano accompaniment is indicated by a grand staff with slash marks. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff:  $F9$ ,  $E7(b9)$ ,  $Eb7(b5)$ ,  $D7$ .

Chord symbols below the piano staff:  $Eb9$ ,  $D7(b9)$ ,  $D7(b5)$ ,  $C7$ .

Third system of music notation. The treble clef staff contains a melody with notes and rests, and the piano accompaniment is indicated by a grand staff with slash marks. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff:  $G^6$ ,  $G13$ ,  $Cmaj7$ ,  $F9$ .

Chord symbols below the piano staff:  $F^6$ ,  $F13$ ,  $Bbmaj7$ ,  $Eb9$ .

Fourth system of music notation. The treble clef staff contains a melody with notes and rests, and the piano accompaniment is indicated by a grand staff with slash marks. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff:  $Gmaj7/D$ ,  $Am11/D$ .

Chord symbols below the piano staff:  $Fmaj7/C$ ,  $Gm11/C$ .

77  $G^6_9$  15

F13

E $\flat$ 13

F $^6_9$

Piano solo

15

93 18 111 16 127 18 145  $G^6_9$

18 16 18

18 16 18

F $^6_9$

E7( $\sharp 9$ ) Am11 D13 F13

D7( $\sharp 9$ ) Gm11 C13 E $\flat$ 13

B7( $\sharp 5$ ) E7( $\sharp 9$ ) E $\flat$ 7( $\sharp 9$ ) D7( $\sharp 9$ )  $G^6_9$

A7( $\sharp 5$ ) D7( $\sharp 9$ ) D $\flat$ 7( $\sharp 9$ ) C7( $\sharp 9$ ) F $^6_9$



G13(b9)      Cmaj9      F13      Bm7

F13(b9)      Bbmaj9      Eb13      Am7

E7(b9)      A13(#11)      D13(#5)

D7(b9)      G13(#11)      C13(b9)

161 G<sup>6</sup>      Bbm9      Am11

F<sup>6</sup>      Abm9      Gm11

D13      F13      E7(b5)      Eb9

C13      Eb13      D7(b5)      Db9

First system of musical notation. The treble clef staff contains a melody with notes and rests, including triplets. Chord symbols above the staff are D13, G<sup>6</sup>, Dm7, G7, and Cmaj9. The piano accompaniment is shown in grand staff notation with slash marks indicating a specific texture.

Second system of musical notation. The treble clef staff continues the melody. Chord symbols above the staff are F13(#11) and Gmaj 7/D. The piano accompaniment continues with slash marks.

Third system of musical notation. The treble clef staff continues the melody. Chord symbols above the staff are F13(#11) and G<sup>6</sup>. A box containing the number 176 is present. The piano accompaniment continues with slash marks.

Fourth system of musical notation. The treble clef staff continues the melody. Chord symbols above the staff are E7(<sup>#5</sup>/<sub>9</sub>), Am9, D7(<sup>#9</sup>/<sub>5</sub>), and F13(#11). The piano accompaniment continues with slash marks.

E7<sup>(#9)</sup> Eb13<sup>(#9)</sup> D7<sup>(#5)</sup> Gmaj13  
 D7<sup>(#9)</sup> Db13<sup>(#9)</sup> C7<sup>(#5)</sup> Fmaj13

G13<sup>(b9)</sup> Cmaj7 F13<sup>(#11)</sup> B7<sup>(#9)</sup>  
 F13<sup>(b9)</sup> Bbmaj7 Eb13<sup>(#11)</sup> A7<sup>(#9)</sup>

E7<sup>(#5)</sup> A13<sup>(#11)</sup> D13<sup>(b9)</sup> 195 G<sup>6</sup><sub>9</sub>  
 D7<sup>(#9)</sup> G13<sup>(#11)</sup> C13<sup>(b9)</sup> F<sup>6</sup><sub>9</sub>

Bbm<sup>6</sup><sub>9</sub> Am11 D13 F13  
 Abm<sup>6</sup><sub>9</sub> Gm11 C13 Eb13



First system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with chords and slash marks indicating continuation.

Chords indicated above the treble staff: E7(b9), Eb13(#11), D7(#9), Dm11.

Chords indicated below the piano accompaniment: D7(b9), Db7(#9), C7(#9), Cm11.

Second system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with chords and slash marks indicating continuation.

Chords indicated above the treble staff: G13, Cmaj13, F13(#11), D9sus.

Chords indicated below the piano accompaniment: F13, Bbmaj13, Eb13(#11), C9sus.

Third system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with chords and slash marks indicating continuation.

Chord indicated above the treble staff: F13.

Chord indicated below the piano accompaniment: Eb13.

Fourth system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with chords and slash marks indicating continuation.

Chord indicated above the treble staff: D9sus.

Chord indicated below the piano accompaniment: C9sus.

First system of musical notation. The top staff (treble clef) contains a melody with a key signature of one sharp (F#). Above the staff, the chord **F13** is indicated above the first measure and **D9sus** above the last measure. The bottom staff (piano accompaniment) shows a grand staff with a treble and bass clef. The first two measures are filled with diagonal lines, indicating a continuation from the previous page. The third measure contains a whole note chord **Eb13** in the bass clef and a whole note chord **C9sus** in the treble clef. The fourth measure contains a whole note chord **C9sus** in the bass clef and a whole note chord **C9sus** in the treble clef.

Second system of musical notation. The top staff (treble clef) contains a melody with a key signature of one sharp (F#). Above the staff, the chord **F13(#11)** is indicated above the last measure. The bottom staff (piano accompaniment) shows a grand staff with a treble and bass clef. The first three measures are filled with diagonal lines, indicating a continuation from the previous page. The fourth measure contains a whole note chord **Eb13(#11)** in the bass clef and a whole note chord **Eb13(#11)** in the treble clef.

Third system of musical notation. The top staff (treble clef) contains a melody with a key signature of one sharp (F#). The bottom staff (piano accompaniment) shows a grand staff with a treble and bass clef. The first two measures are filled with diagonal lines, indicating a continuation from the previous page. The third measure contains a whole note chord **fade ad-lib** in the bass clef and a whole note chord **fade ad-lib** in the treble clef. The fourth measure contains a whole note chord **fade ad-lib** in the bass clef and a whole note chord **fade ad-lib** in the treble clef.

# DJANGO

By  
JOHN LEWIS

**Slowly**

The musical score for 'The Rose Tree' is presented in a piano sketch format. It features four staves: Trumpet in Bb, Strings, Piano/Sketch (with a sub-staff for Bass), and a lower Bass staff. The key signature is Bb major (two flats), and the time signature is 4/4. The score is divided into five measures. The first measure shows the Trumpet playing a melody starting on G4, marked with a piano (*p*) dynamic. The Strings play a sustained chord of Bb4, D5, and F5, marked with a pianissimo (*pp*) dynamic. The Piano/Sketch part includes a pizzicato (*pizz.*) string figure in the right hand and a bass line in the left hand. The second measure continues the Trumpet melody and the sustained Strings chord. The third measure shows the Trumpet melody moving higher, with the Strings chord remaining. The fourth measure features a triplet of eighth notes in the Piano/Sketch right hand and a triplet of eighth notes in the Bass staff. The fifth measure concludes the phrase with a crescendo (*p cresc.*) marking in the Piano/Sketch part.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The score consists of two systems. The first system has two measures. The second system has two measures. The piano accompaniment includes a triplet in the first measure of the second system and a triplet in the second measure of the second system. The vocal line includes a triplet in the second measure of the second system.

The musical score is for a piece titled "Lento" by Franz Liszt. It is written for piano and violin. The tempo is marked "Lento". The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The score consists of 12 measures. The piano part is in the left hand, and the violin part is in the right hand. The dynamics include "p" (piano) and "cresc. molto" (crescendo molto). The score is written on a grand staff with a treble clef for the violin and a bass clef for the piano. The piano part features a triplet of eighth notes in measures 1, 2, and 3. The violin part features a triplet of eighth notes in measures 1, 2, and 3. The score is written in a single system with a repeat sign at the end.

ff

ff

decresc.

3

3

p

p

22 Swing  $\text{♩} = 88$  ( $\text{♩} = \text{♩} \text{ } \text{♩}$ )

Gm(9) Cm/G D7(♯9)/G Gm9(maj7) Gm(9)

(Strings)

Fm(9) Piano Bbm/F C7(♯9)/F Fm9(maj7) Fm(9) Piano & Brass

8vb

8vb

8vb

Cm/G D7(#9)/G Gm9(maj7) 30 Gm(9)

Bbm/F C7(#9)/F Fm9(maj7) Piano Fm(9)

(8va) 8va 8va

Cm/G D7(#9)/G Gm9(maj7) Gm(9)

Bbm/F C7(#9)/F Fm9(maj7) Fm(9)

(8va) 8va 8va

Cm/G D7(#9)/G Gm9(maj7)

Bbm/F C7(#9)/F Fm9(maj7)

(8va) 8va

G7/B Cm F7(b9)/A

F7/A Bbm Eb7(b9)/G

(8va)



18

Bbmaj9      Bm11      Eb9      Am7(b5)

Abmaj9      Am11      D9      Gm7(b5)

A/G      D      Gm13

G/F      C      Fm13

Cm9      D7(#9)      Gm9

Bbm9      C7(#9)      Fm9

Cm9

Bbm9

D7( $\flat 9$ )  
 Gm(9)  
 Cm/G  
 Pno. & Orch.  
 Fm(9)  
 Bbm/F  
 8 $\flat$

D7( $\sharp 9$ )/G  
 Gm9(maj7)  
 Gm(9)  
 C7( $\sharp 9$ )/F  
 Fm9(maj7)  
 Fm(9)  
 8 $\flat$

Cm/G  
 D7( $\sharp 9$ ) (played as double-time swing)  
 Bbm/F  
 C7( $\sharp 9$ )  
 (8 $\flat$ )

61  
 G7( $\flat 9$ )  
 Cm/G  
 G7( $\flat 9$ )  
 F7( $\flat 9$ )  
 Bbm/F  
 F7( $\flat 9$ )

Chord symbols and musical notation for the piece:

**System 1:**

- Melody: Cm/G, G7(b9), Cm/G, D7(b9)/G
- Piano: Bbm/F, F7(b9), Bbm/F, C7(b9)/F

**System 2:**

- Melody: D7(b9)/G, Am7(b5), D7(b9), G7(b9)
- Piano: C7(b9)/F, Gm7(b5), C7(b9), F7(b9)

**System 3:**

- Melody: Cm9, Fm7, Bb13, Ab13
- Piano: Bbm9, Ebm7, Ab13, Db13, Gb13

**System 4:**

- Melody: Eb13, A13
- Piano: Db13, G13

$A\flat 13$   $E\flat 9$   
 $G\flat 13$   $D\flat 9$   
 Drums - Floor Tom

81 *Slowly*

Orchestra - freely  
 Cym. crash *ff* *dim.*

*p* *p* *in tempo*

3

# APRIL IN PARIS

By  
VERNON DUKE

Fast swing  $\text{♩} = 132$

Trumpet in B♭

*mp* A - pril in Par - is,

Piano/Sketch

*mp* Dm7(♭5) G7 Cmaj7

Drums

Em7(♭5) A7 Dmaj7

Chest - nuts in blos - som,

Dm7(♭5) G7 Cmaj7

(drms. cont.)

hol - i - day ta - bles un - der the

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Am7 D7

trees.

Gm7 C7

17 Gmaj7

A - pril in Par - is,

*mf*

Fmaj7 *mf*

C#m7(b5) F#7 Bm7

this is a feel - ing

Bm7(b5) E7 Am7

G#m7(b5) C#7

no one can ev - er re -

F#m7(b5) B7

C13(#11) B13(#11) B $\flat$ 9 A9

prise.

B $\flat$ 13(#11) A13(#11) A $\flat$ 9 G9

**33 Medium swing-halftime**

G $\sharp$ m7( $\flat$ 5) Gm7 D $\flat$ 9/F $\sharp$  Fdim7 Em7 A7( $\sharp$ 5) Dmaj9

I nev - er knew the charm of Spring, — nev - er met it face to face.

(lay back)

F $\sharp$ m7( $\flat$ 5) Fm7 C $\flat$ 9/E E $\flat$ dim7 Dm7 G7( $\sharp$ 9) Cmaj9

C $\sharp$ m11( $\flat$ 5) F $\sharp$ 7( $\flat$ 9) Bm7 Bm/A G $\sharp$ m7( $\flat$ 5) G9(#11)

I nev - er knew my heart could sing, nev - er missed — a warm —

Bm11( $\flat$ 5) E7( $\flat$ 9) Am7 Am/G F $\sharp$ m7( $\flat$ 5) F9(#11)

**Tempo I**  $\text{♩} = \text{♩}$

F $\sharp$ maj7 Fmaj7 Emaj7 Bm7( $\flat$ 5)/A Em7( $\flat$ 5) A7 Dmaj7

em - brace, — till A - pril in Par - is.

Emaj7 E $\flat$ maj7 Dmaj7 Dm7( $\flat$ 5)/G Dm7( $\flat$ 5) G7 Cmaj7

F#m7(b5)

B 7

Who can I run to?

Em7(b5) A7

E13

A7(b9)

What have you done to

D13 G7(b9)

heart?

D C

57

Medium swing  $\text{♩} = \text{♩}$ 

Em7(b5)

A 7

Dmaj7

Em7(b5)

A 7

Dmaj7

Dm7(b5) G7 Cmaj7

Dm7(b5) G7 Cmaj7

Em7(b5)/A      A7      Dmaj7      Am9      D13

lay back

Dm7(b5)/G      G7      Cmaj7      Gm9      C13

Gmaj13      C#m7(b5)      F#7(b9)      Bm7      Bm/A

Fmaj13      Bm7(b5)      E7(b9)      Am7      Am/G

G#m7(b5)      G13(#11)      C7alt.      B7alt.      Bb7alt.      A7alt.

F#m7(b5)      F13(#11)      Bb7alt.      A7alt.      Ab7alt.      G7alt.

73      G#m7(b5)      C#7(b9)      F#m7(b5)      E7(#9)      A7(#5)      Dmaj7

F#m7(b5)      B7(b9)      Em7(b5)      D7(#9)      G7(#5)      Cmaj7

C#m7(b5) F#7(b9) Bm(maj7) Bm/A G#m7(b5) G9(#11)

Bm7(b5) E7(b9) Am(maj7) Am/G F#m7(b5) F9(#11)

F#maj7 Fmaj7 E7 A7 Em7(b5) A7 Dmaj7

Emaj7 Ebmaj7 D7 G7 Dm7(b5) G7 Cmaj7

F#m7(b5) B7alt. E7alt.

Em7(b5) A7alt. D7alt.

A7alt. D9

G7alt. C9



89 Em7(b5) A7 Dmaj7 Em7(b5) Dmaj7

Dm7(b5) G7 Cmaj7 Dm7(b5) G7 Cmaj7

Am9 D13(#11)

Gm9 C13(#11)

Gmaj13 C#m7(b5) F#7 Bm9 Bm/A

Fmaj13 Bm7(b5) E7 Am9 Am/G

G#m7(b5) G9(#11) C13(#11) B13(b9) Bb13(b9) A13(b9)

F#m7(b5) F9(#11) Bb13(#11) A13(b9) Ab13(b9) G13(b9)

105

G#m7(b5) C#7(b9)

D/F#

B7(#5)

Em7

A7(#11)

Dmaj9

First system of musical notation. The treble clef staff contains a melody with a V-shaped breath mark. The piano accompaniment is shown in two staves (treble and bass) with a slash indicating a continuous pattern. Chord symbols are placed above and below the piano staves.

Chord symbols above the piano staves: F#m7(b5) B7(b9) C/E A7(#5) Dm7 G7(#11) Cmaj9

C#m7(b5)

C7

Bm7

Bm/A

G#m7(b5)

G7

Second system of musical notation. The treble clef staff contains a melody with triplets. The piano accompaniment is shown in two staves with a slash. Chord symbols are placed above and below the piano staves.

Chord symbols above the piano staves: Bm7(b5) Bb7 Am7 Am/G F#m7(b5) F7

F#maj7 Fmaj7

Em7(b5) A7

Em7(b5) A7

Dmaj7

Dmaj7

Dmaj7

Dmaj7

Dmaj7

Dmaj7

Dmaj7

Third system of musical notation. The treble clef staff contains a melody with triplets and a 6-measure rest. The piano accompaniment is shown in two staves with a slash. Chord symbols are placed above and below the piano staves.

Chord symbols above the piano staves: Emaj7 Ebmaj7 Dm7(b5) G7 Dm7(b5) G7 Cmaj7

F#m7(b5)

B13(#11)

E9

Fourth system of musical notation. The treble clef staff contains a melody with triplets and a 6-measure rest. The piano accompaniment is shown in two staves with a slash. Chord symbols are placed above and below the piano staves.

Chord symbols above the piano staves: Em7(b5) A13(#11) D9

A13(b9) D9<sup>6</sup>

G13(b9) C9<sup>6</sup>

121 Dmaj7 14 137 16

Dm7(b5)/G Cmaj7 Piano solo

14 16 14 16

153 16 169 14

16 14 Cmaj9

16 14

185 **Tempo I** ♩ = ♩

Em7(b5) A7 Dm7(b5)

Dm7(b5) G7 Cm7(b5)

(Double time)

First system of musical notation for 'April in Paris'. The treble clef staff contains a melody with triplet eighth notes. The piano accompaniment in the grand staff features chords and triplets. Chord labels above the treble staff are Em7(b5), A7, and Dmaj7. Chord labels below the piano staff are Dm7(b5), G7, and Cmaj7. The bass line consists of a continuous eighth-note pattern.

(Double time feel)

Second system of musical notation. The treble clef staff continues the melody with triplet eighth notes. The piano accompaniment features chords and triplets. Chord labels below the piano staff are Dm7(b5), G7, and Cmaj7. The bass line continues with a continuous eighth-note pattern.

(Double time feel)

Third system of musical notation. The treble clef staff continues the melody with triplet eighth notes. The piano accompaniment features chords and triplets. Chord labels above the treble staff are Am7 and D7. Chord labels below the piano staff are Gm7 and C7. The bass line continues with a continuous eighth-note pattern.

(Double time feel)

201

Fourth system of musical notation, starting at measure 201. The treble clef staff continues the melody with triplet eighth notes. The piano accompaniment features chords and triplets. Chord labels above the treble staff are Gmaj7. Chord labels below the piano staff are Fmaj7. The bass line continues with a continuous eighth-note pattern.

(Double time feel)

C#m7(b5)      F#7      Bm7  
 Bm7(b5)      E7      Am7  
 (Double time feel)

G#m7(b5)      C#7  
 F#m7(b5)      B7  
 (Double time feel)

C13(#11)      B13(#11)      Bb9      A9  
 Bb13(#11)      A13(#11)      Ab9      G9

217      G#m7(b5)      Gm7      D9/F#      Fdim7      Em7      A13      Dmaj7  
 F#m7(b5)      Fm7      C9/E      Ebdim7      Dm7      G13      Cmaj7



C#m11(b5)   F#7(b9)   Bm7   Bm/A   G#m7(b5)   G9(b5)   F#7   F7   E7   A7(b9)

Bm11(b5)   E7(b9)   Am7   Am/G   F#m7(b5)   F9(b5)   E7   E#7   D7   G7(b9)

225 **Tempo I**

Em7(b5)   A7   Dmaj7

Dm7(b5)   G7   Cmaj7

(Drum fill-double time feel)

F#m7(b5)   B7

Em7(b5)   A7

(Drum fill-double time feel)

E13   A7(b9)   Dmaj7

D13   G7(b9)   Cmaj7

(Drum fill-double time feel)

# AUTUMN LEAVES

By  
JOSEPH KOSMA

**Fast swing** 2

Trumpet in B♭

*mf*

The fall - ing leaves drift by my win - dow, the Au - tumn

Piano/Sketch

*mf*

leaves of red and gold. I see your lips,

the sum - mer kiss - es, the sun - burned hands I used to

Chords: G13sus, Cmaj13, Fmaj13, Bm7(b5), E7(#5), Am13, A7(#5), Dm11, Am7(b5), D7(#5), Gm13, G7(#5), Cm11, G7(#5), Cmaj13, Fmaj13, Bm7(b5), E7(#5), F7(#5), Bbmaj13, Ebmaj13, Am7(b5), D7(#5)

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Am13 B7(<sup>#5</sup><sub>9</sub>) E7(<sup>#5</sup><sub>9</sub>)

hold. Since - you went a - way the nights grow

Gm13 A7(<sup>#5</sup><sub>9</sub>) D7(<sup>#5</sup><sub>9</sub>)

Am13 Dm9 G7alt.

long, and soon I'll hear old win - ter's

Gm13 Cm9 F7alt.

Cmaj13 F9 Bm7(b5) E7(<sup>#5</sup><sub>9</sub>)

song. But I miss you most of all my

Bbmaj13 Eb9 Am7(b5) D7(<sup>#5</sup><sub>9</sub>)

Am13 G#m Gm7 F#7alt. F13 E7(<sup>#5</sup><sub>9</sub>) Am13

dar - ling, when Au - tumn leaves start to fall.

Gm13 F#m Fm7 E7alt. Eb13 D7(<sup>#5</sup><sub>9</sub>) Gm13

Chord progression for system 1:

- Measure 1: A7(♯5)
- Measure 2: G13sus
- Measure 3: Cmaj13

Chord progression for system 2:

- Measure 1: G7(♯5)
- Measure 2: F13sus
- Measure 3: B♭maj13

Chord progression for system 3:

- Measure 1: Fmaj13
- Measure 2: Bm7(♭5)
- Measure 3: E7(♯5)
- Measure 4: Am13
- Measure 5: A7(♯5)

Chord progression for system 4:

- Measure 1: E♭maj13
- Measure 2: Am7(♭5)
- Measure 3: D7(♯5)
- Measure 4: Gm13
- Measure 5: G7(♯5)

Chord progression for system 5:

- Measure 1: Dm11
- Measure 2: G7(♯5)
- Measure 3: Cmaj13
- Measure 4: Fmaj13

Chord progression for system 6:

- Measure 1: Cm11
- Measure 2: F7(♯5)
- Measure 3: B♭maj13
- Measure 4: E♭maj13

Chord progression for system 7:

- Measure 1: Bm7(♭5)
- Measure 2: E7(♯5)
- Measure 3: Am13

Chord progression for system 8:

- Measure 1: Am7(♭5)
- Measure 2: D7(♯5)
- Measure 3: Gm13

50

B7( $\sharp 5$ )  
 A7( $\sharp 5$ )  
 D7( $\sharp 5$ )  
 Gm13  
 Am13

Dm9  
 G7alt.  
 Cm9  
 F7alt.  
 Cmaj13  
 Bbmaj13

Fmaj13  
 Bm7( $\flat 5$ )  
 E7( $\sharp 5$ )  
 Am13  
 Ebmaj13  
 Am7( $\flat 5$ )  
 D7( $\sharp 5$ )  
 Gm13

G7alt.  
 F7alt.  
 Fmaj13  
 E7( $\sharp 5$ )  
 Am11  
 A7( $\sharp 5$ )  
 F7alt.  
 E7alt.  
 Ebmaj13  
 D7( $\sharp 5$ )  
 Gm11  
 G7( $\sharp 5$ )

66 Dm9  $\Delta$  G7( $\sharp 5$ ) 30 98 5 choruses 32 130 5 choruses 32

Cm9 Piano solo F7( $\sharp 5$ ) 30 32 32 Bass solo 32

162 Dm7 G7 Cmaj7 Fmaj7

Cm7 F7 Gmaj7 Ebmaj7

Bm7( $\flat 5$ ) E7 Am11

Am7( $\flat 5$ ) D7 Gm11

Dm7 G7 Cmaj7 Fmaj7

Cm7 F7 Bbmaj7 Ebmaj7

Bm7(b5)      E7      Am11

Am7(b5)      D7      Gm11

178

B7(#5)      E7(#5)      Am13      A7(#5)

A7(#5)      D7(#5)      Gm13      G7(#5)

Dm9      *tr*      G7(#5)      Cmaj13 *tr*      Fmaj13 *tr*      Bm7(b5) *tr*

Cm9      F7(#5)      Bbmaj13      Ebmaj13      Am7(b5)

E7(#5) *tr*      Am13 *tr*      *tr* *tr*      Fmaj13      E7(#5)

D7(#5)      Gm13      Ebmaj13      D7(#5)



Am13 A7( $\sharp 5$ ) **194** G13sus Cmaj13 Fmaj13 3

Gm13 G7( $\sharp 5$ ) F13sus Bbmaj13 Ebmaj13

Bm7( $\flat 5$ ) B7( $\sharp 5$ ) Am13 A7( $\sharp 5$ ) Dm11

Am7( $\flat 5$ ) D7( $\sharp 5$ ) Gm13 G7( $\sharp 5$ ) Cm11

G7( $\sharp 5$ ) Cmaj13 Fmaj13 Bm7( $\flat 5$ ) E7( $\sharp 5$ )

F7( $\sharp 5$ ) Bbmaj13 Ebmaj13 Am7( $\flat 5$ ) D7( $\sharp 5$ )

Am13 **210** B7( $\sharp 5$ ) E7( $\sharp 5$ ) Am13

Gm13 A7( $\sharp 5$ ) D7( $\flat 9$ ) Gm13

Dm9 G7alt. Cmaj13 F9  
 Cm9 F7alt. Bbmaj13 Eb9

Bm7(b5) E7(#5) Am13 G#m7 Gm9 F13(#11)  
 Am7(b5) D7(#5) Gm13 F#m7 Fm9 E13(#11)

**Halftime**

222 F13 E7(#5) Am13 F13 E7(#5) Am13  
 Eb13 D7(b9) Gm13 Eb13 D7(b9) Gm13

F13 E7(#5) Am13 1/2  
 rit. Eb13 rit. D7(b9) Gm13

# CARAVAN

Bright New Orleans-groove

By  
DUKE ELLINGTON, IRVING MILLS  
and JUAN TIZOL

Trumpet in B $\flat$

4

Piano/Sketch

Drum intro

4

*mp* Bass

*mf*

13 D7(#9)  
With cup mute

*mf*

C7(#9)

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First system of musical notation, measures 1-4. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by a whole rest, then a quarter note G4, and a half note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a triad of G4, B-flat4, and E-flat5.

Second system of musical notation, measures 5-8. The vocal line continues with a half note A4, followed by a whole rest, then a quarter note G4, and a half note F#4. The piano accompaniment continues with the eighth-note bass line and chords, including a triad of G4, B-flat4, and E-flat5.

Third system of musical notation, measures 9-12. The system includes a vocal line and a piano accompaniment. The key signature remains two flats. The vocal line has a half note G4, followed by a whole rest, then a quarter note G4, and a half note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a triad of G4, B-flat4, and E-flat5. The label "Gm6" is written above the vocal staff, and "Fm6" is written below the piano staff.

Fourth system of musical notation, measures 13-16. The system includes a vocal line and a piano accompaniment. The key signature remains two flats. The vocal line has a half note G4, followed by a whole rest, then a quarter note G4, and a half note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a triad of G4, B-flat4, and E-flat5. The label "29" is written in a box above the vocal staff, and "D7(#9)" is written below the piano staff.

Gm6

Fm6

45 Swing

Dm11 G13sus G13 G9sus G13

Cm11 F13sus F13 F9sus F13

Piano solo w/ Trumpet

C13

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The piano accompaniment consists of two staves (treble and bass) with a Bb13 chord indicated in the first measure. The piano part features a steady eighth-note bass line and a treble staff with a sustained chord and some rhythmic markings.

F13

Second system of musical notation. The treble clef staff continues the melodic line. The piano accompaniment shows an Eb13 chord in the first measure. The piano part maintains a consistent eighth-note bass line and treble accompaniment.

Bb9

Am7 (b5)

D7 (b9)

Third system of musical notation. The treble clef staff shows a melodic line with a trill and a four-measure rest. The piano accompaniment features three measures with chords: Ab9, Gm7 (b5), and C7 (b9). The piano part includes a steady eighth-note bass line and treble accompaniment.

# 61 New Orleans groove

D7(#9)

Fourth system of musical notation. The treble clef staff shows a melodic line with a trill and a four-measure rest. The piano accompaniment features a C7(#9) chord in the first measure. The piano part includes a steady eighth-note bass line and treble accompaniment.

D13(#9)

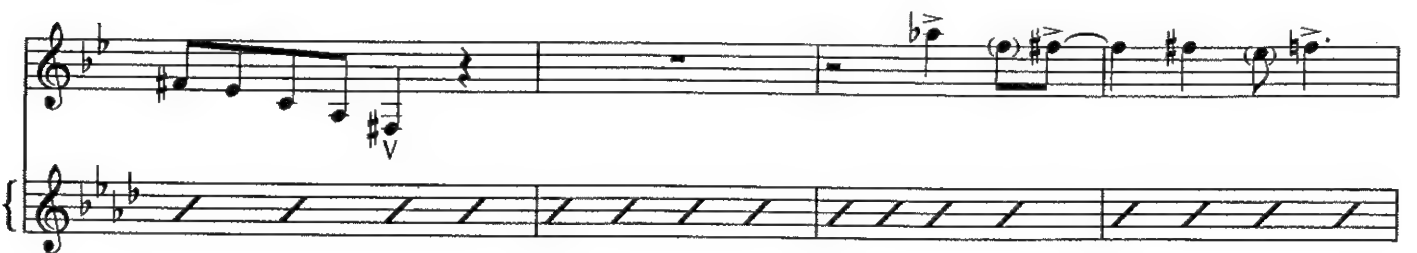
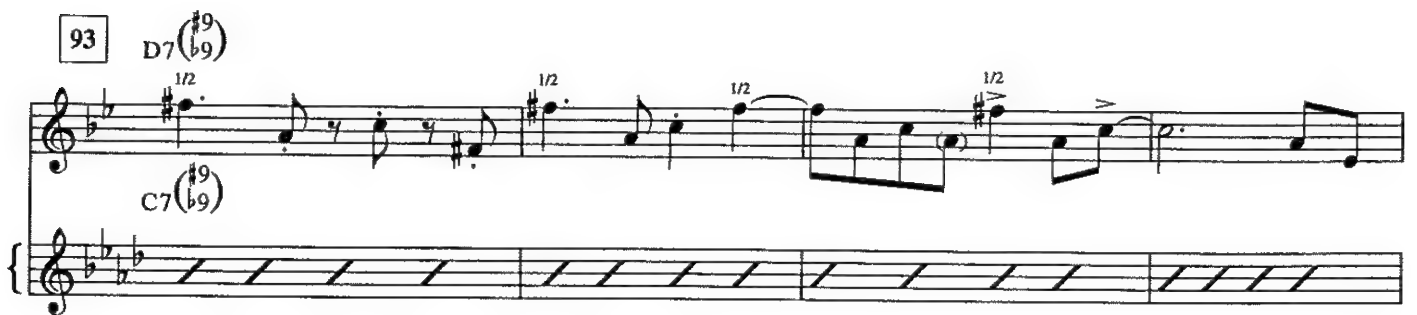
D7(#5)

Gm6

77

D7(b9)





**109 Swing**

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. Above the staff are three chord symbols: Bb9, Am7(b5), and D7(b9). The bottom staff is in bass clef with the same key signature and contains a continuous eighth-note accompaniment pattern, represented by diagonal slashes. Above this staff are two chord symbols: Ab6 and Gm7(b5). The system concludes with a C7(b9) chord symbol above the final measure.

## 125 New Orleans groove

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second system consists of a bass clef staff with a key signature of one flat (B-flat) and a common time signature (C). The bass line begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The melody continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line continues with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The melody concludes with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line concludes with a quarter note G2, followed by a quarter note A2, and then a quarter note B2.

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with a long note on the first staff, followed by a series of eighth and sixteenth notes, and a final measure with a quarter note and a half note. The bottom staff is in bass clef and contains a series of diagonal lines, indicating a bass line or accompaniment.

6  
Gm9

6  
Fm9

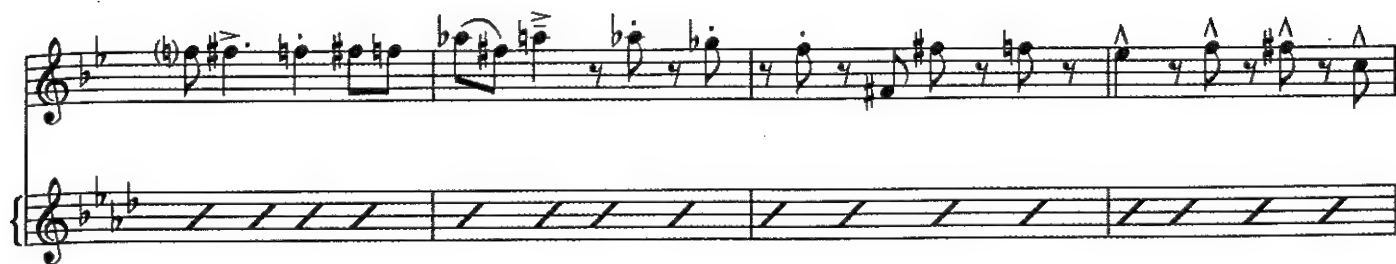
The image shows a musical score for a piano piece. It consists of two staves. The top staff is in G minor (one flat) and 9/8 time. It begins with a treble clef, a key signature of one flat, and a 9/8 time signature. The first measure contains a whole note G4, followed by a half note A4, a quarter note Bb4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The third measure contains a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. The fourth measure contains a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The fifth measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The sixth measure contains a quarter note C4, a quarter note Bb3, a quarter note A3, and a quarter note G3. The seventh measure contains a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The eighth measure contains a quarter note Bb2, a quarter note A2, a quarter note G2, and a quarter note F2. The ninth measure contains a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note Bb1. The tenth measure contains a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, a quarter note Bb0, and a quarter note A0. The twelfth measure contains a quarter note G0, a quarter note F0, a quarter note E0, and a quarter note D0. The bottom staff is in F minor (two flats) and 9/8 time. It begins with a bass clef, a key signature of two flats, and a 9/8 time signature. The first measure contains a whole note F2, followed by a half note G2, a quarter note A2, and a quarter note Bb2. The second measure contains a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. The third measure contains a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. The fourth measure contains a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The fifth measure contains a quarter note A4, a quarter note Bb4, a quarter note C5, and a quarter note D5. The sixth measure contains a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The seventh measure contains a quarter note Bb5, a quarter note C6, a quarter note D6, and a quarter note E6. The eighth measure contains a quarter note F6, a quarter note G6, a quarter note A6, and a quarter note Bb6. The ninth measure contains a quarter note C7, a quarter note D7, a quarter note E7, and a quarter note F7. The tenth measure contains a quarter note G7, a quarter note A7, a quarter note Bb7, and a quarter note C8. The eleventh measure contains a quarter note D8, a quarter note E8, a quarter note F8, and a quarter note G8. The twelfth measure contains a quarter note A8, a quarter note Bb8, a quarter note C9, and a quarter note D9. The score is written in a standard musical notation style with a white background and black ink.

D7(<sup>#9</sup><sub>b9</sub>)

Musical score for "The Rose Tree". The score is written for two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of two flats (B-flat and E-flat). The top staff contains a melody with various notes, rests, and accidentals, including a final measure with a fermata. The bottom staff contains a bass line with a series of slanted lines, indicating a continuous or improvisatory part. Above the top staff, the chord "Gm9" is written. Above the bottom staff, the chord "Fm9" is written.

157

D7(19)



F13

Bb13

Bb9

Am7(b5)

D7(b9)

Ab9

Gm7(b5)

C7(b9)

189 New Orleans groove

D7(b9)

C7(b9)

1/2 → Open

Gm<sup>6</sup>

Fm<sup>6</sup>

205 Swing

D7(♯9)

15 221 16 237 16

C7(♯9)

15 16 16

Piano Solo

253

269 New Orleans groove

D7(♯9)

16

With cup mute

16

16

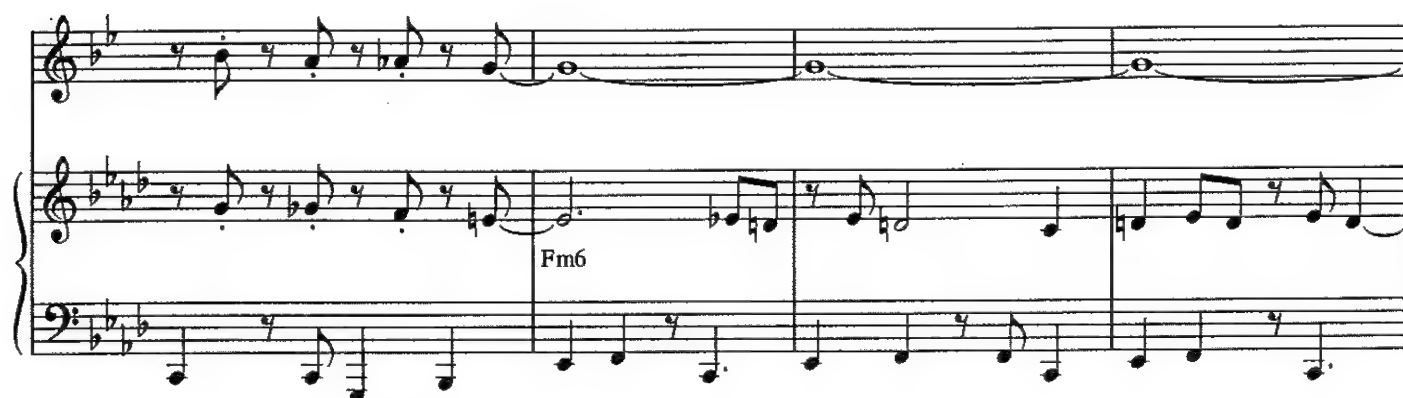
C7(♯9)





The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time, featuring a melody with eighth and quarter notes. The piano accompaniment has a treble and bass staff; the treble staff contains chords and some melodic fragments, while the bass staff provides a steady eighth-note accompaniment.

Gm6



The second system continues the musical piece. The vocal line features a long, sustained note. The piano accompaniment includes a treble staff with a chord labeled 'Fm6' and a bass staff with a consistent eighth-note pattern.

285

D7(#9)



The third system begins with a double bar line. The vocal line has a melodic phrase. The piano accompaniment features a treble staff with a chord labeled 'C7(#9)' and a bass staff with an eighth-note accompaniment.



The fourth system continues the musical piece. The vocal line has a melodic phrase. The piano accompaniment features a treble staff with a chord labeled 'V' and a bass staff with an eighth-note accompaniment.

First system of musical notation. It consists of a treble staff and a grand staff (treble and bass staves). The key signature has two flats (B-flat and E-flat). The treble staff contains a melody with eighth and quarter notes. The grand staff contains a bass line with eighth and quarter notes, and a piano accompaniment with chords and moving lines.

Gm6

Second system of musical notation. It continues the melody and accompaniment from the first system. The treble staff has a melodic line with some rests. The grand staff continues the bass line and piano accompaniment. A chord symbol 'Fm6' is written above the grand staff.

## 301 Swing

Dm11

G13sus

G13

G9sus

G13

Third system of musical notation, starting with a double bar line. The treble staff has a melodic line. The grand staff has a bass line and piano accompaniment. Chord symbols are written above the grand staff: 'Cm11' above the first measure, and 'F13sus', 'F13', 'F9sus', and 'F13' above the subsequent measures.

C13

Fourth system of musical notation. The treble staff has a melodic line. The grand staff has a bass line and piano accompaniment. A chord symbol 'Bb13' is written above the grand staff, followed by the text 'Piano solo'.

E $\flat$ 13

Two staves of music. The top staff is a treble clef with a key signature of two flats (B-flat, E-flat). The bottom staff is a bass clef with the same key signature. Both staves contain a series of diagonal lines, indicating a continuous pattern. The chord E $\flat$ 13 is indicated above the first measure of the top staff and below the first measure of the bottom staff.

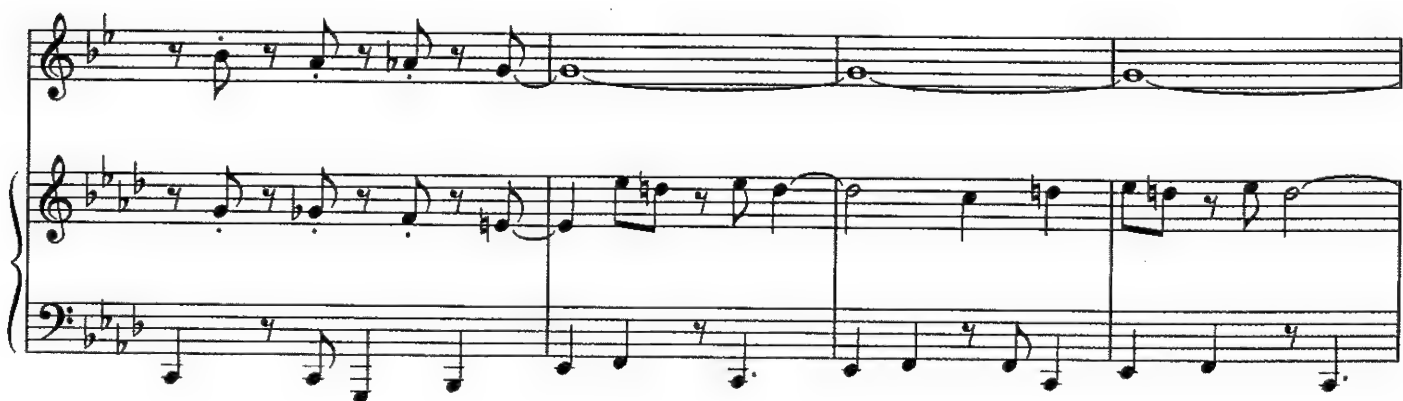
A $\flat$ 6Gm7 ( $\flat$ 5)

Two staves of music. The top staff is a treble clef with a key signature of two flats (B-flat, E-flat). The bottom staff is a bass clef with the same key signature. Both staves contain a series of diagonal lines, indicating a continuous pattern. The chord A $\flat$ 6 is indicated above the first measure of the top staff and below the first measure of the bottom staff. The chord Gm7 ( $\flat$ 5) is indicated above the third measure of the top staff and below the third measure of the bottom staff.

**317** New Orleans groove
D7( $\sharp$ 9)

Two staves of music. The top staff is a treble clef with a key signature of two flats (B-flat, E-flat). The bottom staff is a bass clef with the same key signature. The music consists of a series of notes and rests, with a key signature change to one flat (B-flat) in the second measure. The chord C7( $\flat$ 9) is indicated below the first measure of the bottom staff. The chord C7( $\sharp$ 9) is indicated below the second measure of the bottom staff.

Two staves of music. The top staff is a treble clef with a key signature of two flats (B-flat, E-flat). The bottom staff is a bass clef with the same key signature. The music consists of a series of notes and rests, with a key signature change to one flat (B-flat) in the second measure. The chord C7( $\flat$ 9) is indicated below the first measure of the bottom staff. The chord C7( $\sharp$ 9) is indicated below the second measure of the bottom staff.



333



# CHEROKEE

By  
RAY NOBLE

Bright double time swing ♩ = 166

**1**

C6 G+ C13 C13(♭9) Fmaj7

Trumpet-Harmon mute

Trumpet in B♭

*mf*

Pno.- Block Chords

sim.

Piano/ Sketch

Rhythm B♭6 F+ B♭13 B♭13(♭9) E♭maj7

*mf*

Double time Bs. Line

sim.

B♭13(♯11) C6 D9 Dm7 A7(♭9)

A♭13(♯11) B♭6 C9 Cm7 G7(♭9)

**9**

D7 G9 C6 G+ C13(♭9) Fmaj7

Pno. comp. lightly

C7 F9 B♭6 F+ B♭13(♭9) E♭maj7

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B $\flat$ 13(#11) C6 D9

Ab13(#11) Bb6 C9

Dm7 G7 C $\flat$ 9 17 E $\flat$ m7 Ab7

Cm7 F7 Bb $\flat$ 9 C#m7 F#7

D $\flat$ maj7 C#m7 F#7 Bmaj7

Bmaj7 Bm7 E7 Amaj7

Bm7 E7 Amaj7 Am7 D7

Am7 D7 Gmaj7 Gm7 C7

25

Dm7 G7 C<sup>6</sup><sub>9</sub> G+ C13

Double melody  
1 octave lower

Cm7 F7 B<sup>b</sup><sub>9</sub><sup>6</sup> F+ B<sup>b</sup>13

Fmaj7 B<sup>b</sup>13(#11) C6

E<sup>b</sup>maj7 A<sup>b</sup>13(#11) B<sup>b</sup>6

D7 Dm7 G11 C<sup>6</sup><sub>9</sub>

Solo break

C7 Cm7 F11 B<sup>b</sup><sub>9</sub><sup>6</sup>

33 Cmaj7 C13 Fmaj7

Pno. comp. lightly

B<sup>b</sup>maj7 B<sup>b</sup>13 E<sup>b</sup>maj7



Bb13(#11) Cmaj7 D9

Bb13(#11) Cmaj7 D9

Dm7 A7 Dm7 G11 41 Cmaj7 G+

Dm7 A7 Dm7 G11 41 Cmaj7 G+

C13 Fmaj7 Bb13(#11) C6

C13 Fmaj7 Bb13(#11) C6

D7 Dm7 G11 C9

D7 Dm7 G11 C9

49

Ebm7

Ab7

Dbmaj7

C#m7

F#7

Chords: C#m7, F#7, Bmaj7, Bm7, E7

Bmaj7

Bm7

E7

Chords: Amaj7, Am7, D7

Amaj7

Am7

D7

Chords: Gmaj7, Gm7, C7

G11

C<sup>6</sup><sub>9</sub>

C13

Chords: F11, Bb<sup>6</sup><sub>9</sub>, Bb13

First system of music notation. The top staff contains a melodic line with notes and rests. Above the staff are the chord labels: **Fmaj7**, **Bb13(#11)**, and **Cmaj7**. The bottom two staves (treble and bass clef) contain a piano accompaniment with diagonal lines indicating sustained chords. The chord labels for the piano part are: **Ebmaj7**, **Ab13(#11)**, and **Bbmaj7**.

Second system of music notation. The top staff contains a melodic line. Above the staff are the chord labels: **D9**, **Dm7**, **G7**, **Cmaj7**, and **G11**. The bottom two staves contain a piano accompaniment. The chord labels for the piano part are: **C9**, **Cm7**, **F7**, and **Bbmaj7 F11**.

Third system of music notation, starting with a measure number box containing **65**. The top staff contains a melodic line. Above the staff are the chord labels: **C9**, **Gm7**, and **C11**. The bottom two staves contain a piano accompaniment. The chord labels for the piano part are: **Bb9**, **Fm7**, and **Bb11**.

Fourth system of music notation. The top staff contains a melodic line. Above the staff are the chord labels: **Fmaj7** and **Bb7(#11)**. The bottom two staves contain a piano accompaniment. The chord labels for the piano part are: **Ebmaj7** and **Ab7(#11)**.

Cmaj7

D9

Bbmaj7 C9

Dm7

A7

Dm7

G11

Cm7 G7 Cm7 F11

73

C6

Gm7

C11

Bb6 Fm7 Bb11

Fmaj7

Bb13(#11)

Ebmaj7 Ab13(#11)

Cmaj7

D13(#11)

Bbmaj7 C13(#11)

Dm7

G7(#9)

Cmaj7

Cm7 F7(#9) Bbmaj7

81

Ebm7

Ab13

Dbmaj7

C#m7 F#13 Bmaj7

C#m7

F#11

Bmaj7

Bm7 E11 Amaj7

Bm7

E7

Amaj7

Am7

D7

Am7 D7 Gmaj7 Gm7 C7

G11

C<sup>6</sup> 89

Gm7

F11 B<sup>b</sup>9 Fm7

C13

Fmaj7

B<sup>b</sup>13(#11)

Cmaj7

B<sup>b</sup>13 E<sup>b</sup>maj7 A<sup>b</sup>13(#11) B<sup>b</sup>maj7

D13

Dm7

G7

C<sup>6</sup>

C13 Cm7 F7 B<sup>b</sup>9

# THE SONG IS YOU

By  
JEROME KERN

Bright swing (♩ = ♩<sup>3</sup>)

Trumpet in B♭

Piano/Sketch

*mf*

B7alt. E♭7(♯5) B♭13(♭9) D7(♯5) A7alt. D♭7(♯5) A♭13(♭9) G13(♭9)

B7alt. E♭7(♯5) B♭13(♭9) D7(♯5) A7alt. D♭7(♯5) A♭13(♭9) G13(♭9)

7

C♯7alt. F7(♯5) C13(♭9) E7(♯5) B7alt. E♭7(♯5) B♭13(♭9) A13(♭9)

*mf*

I hear mu - sic when I look at you, \_\_\_\_\_

B7alt. E♭7(♯5) B♭13(♭9) D7(♯5) A7alt. D♭7(♯5) A♭13(♭9) G13(♭9)

C#7alt. F7(<sup>#9</sup><sub>5</sub>) C13(<sup>b9</sup>) E7(<sup>#9</sup><sub>5</sub>) B7alt. Eb7(<sup>#5</sup><sub>9</sub>) Bb13(<sup>b9</sup>) A13(<sup>b9</sup>)

a beau - ti - ful theme of ev - 'ry dream I ev - er

B7alt. Eb7(<sup>#5</sup><sub>9</sub>) Bb13(<sup>b9</sup>) D7(<sup>#9</sup><sub>5</sub>) A7alt. Db7(<sup>#5</sup><sub>9</sub>) Ab13(<sup>b9</sup>) G13(<sup>b9</sup>)

Bm7 A13(<sup>b9</sup><sub>11</sub>) F#m7

knew. Down deep in my heart

Dm7 G13(<sup>b9</sup><sub>11</sub>) Em7

B7(<sup>#9</sup>) Em9 A13(<sup>b9</sup><sub>11</sub>)

I hear ——— it play, ——— I feel

lay back ——— 3

A7(<sup>#9</sup>) Dm9 G13(<sup>b9</sup><sub>11</sub>)

C13(<sup>#11</sup>) B13(<sup>#11</sup>) Bb13(<sup>#11</sup>) A13(<sup>b9</sup><sub>11</sub>)

it start, ——— then melt ——— a - way, ———

3

Bb13(<sup>#11</sup>) A13(<sup>#11</sup>) Ab13(<sup>#11</sup>) G13(<sup>b9</sup><sub>11</sub>)



23

C#7alt. F7(#9) C13(b9) E7(#9) B7alt. Eb7(#9) Bb13(b9) A13(b9)

I hear mu - sic when I touch your hand,

B7alt. Eb7(#9) Bb13(b9) D7(#9) A7alt. Db7(#9) Ab13(b9) G13(b9)

C#7alt. F7(#9) C13(b9) E7(#9) B7alt. Eb7(#9) Bb13(b9) A13(b9)

a beau - ti - ful mel - o - dy from some en - chant - ed

B7alt. Eb7(#9) Bb13(b9) D7(#9) A7alt. Db7(#9) Ab13(b9) G13(b9)

G<sup>6</sup>

C13

F#m7(b5)

B13(#11)

land.

Down deep in my heart, I hear it

F<sup>6</sup>

Bb13

Em7(b5)

A13(#11)

Bb13(#11)

A13(#11)

D<sup>6</sup>

say,

"Is this the day?"

8va - -

Ab13(#11)

G13(#11)

C<sup>6</sup>

G9      G#°7      D9/A      G#m7(b5)      C#7

F9      F#°7      C9/G      F#m7(b5)      B7

39 F#maj13      G#m9      C#7(#9)

I a - lone have heard this love - ly strain. \_\_\_\_\_

E#maj13      F#m9      B7(#9)

F#maj9      Cm11      F7(#5)

I a - lone have heard this glad \_\_\_\_\_ re - frain. \_\_\_\_\_

E#maj9      Bbm11      Eb7(b9)

Bbm9      Eb9

Must it \_\_\_\_\_ be \_\_\_\_\_ for - ev - ev in - side of me?

Abm9      Db9

Why can't I let it go, why I can't let you know? Why can't I

Chords: G#9sus, G#9, G#m9, C#13(b5), F#9sus, F#9, F#m9, B13(b5)

55 let you know the song my heart would sing?

Chords: C#7alt., F7(#9), C13(b9), E7(#9), B7alt., Eb7(#5), Bb13(b9), A13(b9), B7alt., Eb7(#9), Bb13(b9), D7(#9), A7alt., Db7(#5), Ab13(b9), G13(b9)

That beau-ti-ful rhap-so-dy of love and youth

Chords: C#7alt., F7(#9), C13(b9), E7(#9), B7alt., Eb7(#5), Bb13(b9), A13(b9), B7alt., Eb7(#9), Bb13(b9), D7(#9), A7alt., Db7(#5), Ab13(b9), G13(b9)

and spring. The mu-sic is sweet, the words are

Chords: G6, C13, F#7(#9), B7(6,9,11), F6, Bb13, E7(#9), A7(6,9,11)

E13                      A7( $\flat 5$ )                      D $\flat$ 9  
 true,                      the song — is you.                      Break

D13                      G7( $\flat 5$ )                      C $\flat$ 9

71                      Dmaj9                      Fdim7                      Em11                      A7alt.

Solo

Cmaj9                      E $\flat$ dim7                      Dm11                      G7alt.

Dmaj13                      B7( $\flat 9$ )                      Em7                      A7alt.

Cmaj13                      A7( $\flat 9$ )                      Dm7                      G7alt.

F#m7(b5)      B7(b9)      Em7      A13(b9)

Em7(b5)      A7(b9)      Dm7      G13(b9)

C13      B13(b9)      Bb7      A13(b9)

Bb13      A13(b9)      Ab7      G13(b9)

87 Dmaj13      Fdim7      Em9      A13

Cmaj13      Ebdim7      Dm9      G13

Am9      D13      G9      C13

Gm9      C13      F9      Bb13

First system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff:  $F\sharp m7(b5)$ ,  $B7(\sharp 5)$ ,  $E7(\sharp 9)$ ,  $A13$ .

Chord symbols below the piano staff:  $Em7(b5)$ ,  $A7(\sharp 5)$ ,  $D7(\sharp 9)$ ,  $G13$ .

Second system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff:  $D9$ ,  $G7$ ,  $D9$ ,  $G\sharp m7$ ,  $C\sharp 7alt.$ .

Chord symbols below the piano staff:  $C9$ ,  $F7$ ,  $C9^6$ ,  $F\sharp m7$ ,  $B7alt.$ .

Third system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff:  $F\sharp maj13$ ,  $G\sharp m9$ ,  $C\sharp 9$ .

Chord symbols below the piano staff:  $Emaj13$ ,  $F\sharp m9$ ,  $B9$ .

Fourth system of musical notation. The treble staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass staves) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols above the treble staff:  $F\sharp maj9$ ,  $Cm11$ ,  $F7$ .

Chord symbols below the piano staff:  $Emaj9$ ,  $B\flat m11$ ,  $E\flat 7$ .

Treble staff:  $B\flat m9$   $E\flat 9$   
 Bass staff:  $A\flat m9$   $D\flat 9$

Treble staff:  $G\sharp 13sus$   $G\sharp 13$   $G\sharp m9$   $C\sharp 7alt.$   
 Bass staff:  $F\sharp 13sus$   $F\sharp 13$   $F\sharp m9$   $B7alt.$

**119**

Treble staff:  $Dmaj13$   $Fdim7$   $Em9$   $A7alt.$   
 Bass staff:  $Cmaj13$   $E\flat dim7$   $Dm9$   $G7alt.$

Treble staff:  $A m9$   $D13$   $Gmaj9$   $C13(\sharp 11)$   
 Bass staff:  $Gm9$   $C13$   $Fmaj9$   $B\flat 13(\sharp 11)$

First system of music notation. The treble clef staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass clefs) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols:  $F\sharp m7(b5)$ ,  $B7(\sharp 5)$ ,  $E7alt.$ ,  $A7(b5)$ ,  $Em7(b5)$ ,  $A7(\sharp 5)$ ,  $D7alt.$ ,  $G7(b5)$ .

Second system of music notation. The treble clef staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass clefs) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff.

Chord symbols:  $D9$ ,  $G7$ ,  $D9$ ,  $C9$ ,  $F7$ ,  $C9$ .

Third system of music notation. The treble clef staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass clefs) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff. Measure numbers 135, 167, 31, and 32 are indicated in boxes.

Chord symbols:  $Em7$ ,  $A7$ ,  $Dmaj13$ ,  $Dm7$ ,  $G7$ ,  $Cmaj13$ ,  $Pno. Solo$ .

Fourth system of music notation. The treble clef staff contains a melodic line with notes and rests. The piano accompaniment is shown in the grand staff (treble and bass clefs) with slash marks indicating a continuous pattern. Chord symbols are placed above the treble staff and below the piano staff. Measure numbers 199, 232, 32, 31, and 32 are indicated in boxes.

Chord symbols:  $F\sharp maj7$ ,  $G\sharp m9$ ,  $C\sharp 7alt.$ ,  $Emaj7$ ,  $F\sharp m9$ ,  $B7alt.$ .



First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes. Above the staff, the chord **F#maj9** is indicated at the beginning and **Cm11** is indicated above the triplet. The piano accompaniment is shown in a grand staff (treble and bass clefs) with diagonal lines indicating a continuous pattern.

Second system of musical notation. The treble clef staff contains a melodic line. Above the staff, the chord **F7alt.** is indicated at the beginning and **Bbm9** is indicated above the second measure. The piano accompaniment is shown in a grand staff with diagonal lines.

Third system of musical notation. The treble clef staff contains a melodic line. Above the staff, the chord **Ebm9** is indicated above the first measure and **G#13sus** is indicated above the second measure. The piano accompaniment is shown in a grand staff with diagonal lines.

Fourth system of musical notation. The treble clef staff contains a melodic line. Above the staff, the chord **G#13** is indicated at the beginning, **G#m9** is indicated above the second measure, and **C#7alt.** is indicated above the third measure. The piano accompaniment is shown in a grand staff with diagonal lines.

C#7alt. F7( $\sharp 9$ ) C13( $\flat 9$ ) E7( $\sharp 9$ ) B7alt. Eb7( $\sharp 5$ ) B $\flat$ 13( $\flat 9$ ) A13( $\flat 9$ )

B7alt. Eb7( $\sharp 9$ ) B $\flat$ 13( $\flat 9$ ) D7( $\sharp 9$ ) A7alt. Db7( $\sharp 9$ ) A $\flat$ 13( $\flat 9$ ) G13( $\flat 9$ )

C#7alt. F7( $\sharp 9$ ) C13( $\flat 9$ ) E7( $\sharp 9$ ) B13 Ebmaj7( $\sharp 5$ ) B $\flat$ 13( $\flat 9$ ) A13( $\flat 9$ )

B7alt. Eb7( $\sharp 9$ ) B $\flat$ 13( $\flat 9$ ) D7( $\sharp 9$ ) A13 Dbmaj7( $\sharp 5$ ) A $\flat$ 13( $\flat 9$ ) G13( $\flat 9$ )

Gmaj9

C9( $\sharp 11$ )F#m7( $\flat 5$ )

Fmaj9 B $\flat$ 9( $\sharp 11$ ) Em7( $\flat 5$ )

B7( $\flat 9$ )E7( $\sharp 5$ )A7( $\sharp 5$ )

A7( $\flat 9$ ) D7( $\sharp 5$ ) G7( $\sharp 5$ )

C#7alt. F7( $\sharp 5$ ) C13( $\flat 9$ ) E7( $\sharp 5$ ) B7alt. Eb7( $\sharp 5$ ) Bb13( $\flat 9$ ) A13( $\flat 9$ )

B7alt. Eb7( $\sharp 5$ ) Bb13( $\flat 9$ ) D7( $\sharp 5$ ) A7alt. Db7( $\sharp 5$ ) Ab13( $\flat 9$ ) G13( $\flat 9$ )

1/2 C#7alt. F7( $\sharp 5$ ) C13( $\flat 9$ ) E7( $\sharp 5$ ) B7alt. Eb7( $\sharp 5$ ) Bb13( $\flat 9$ ) A13( $\flat 9$ )

B7alt. Eb7( $\sharp 5$ ) Bb13( $\flat 9$ ) D7( $\sharp 5$ ) A7alt. Db7( $\sharp 5$ ) Ab13( $\flat 9$ ) G13( $\flat 9$ )

C#7alt. F7( $\sharp 5$ ) C13( $\flat 9$ ) E7( $\sharp 5$ ) B7alt. Eb7( $\sharp 5$ ) Bb13( $\flat 9$ ) A13( $\flat 9$ )

B7alt. Eb7( $\sharp 5$ ) Bb13( $\flat 9$ ) D7( $\sharp 5$ ) A7alt. Db7( $\sharp 5$ ) Ab13( $\flat 9$ ) G13( $\flat 9$ )

C#7alt. F7( $\sharp 5$ ) C13( $\flat 9$ ) E7( $\sharp 5$ ) B7alt. Eb7( $\sharp 5$ ) Bb13( $\flat 9$ ) A13( $\flat 9$ ) *Repeat ad lib. & fade*

B7alt. Eb7( $\sharp 5$ ) Bb13( $\flat 9$ ) D7( $\sharp 5$ ) A7alt. Db7( $\sharp 5$ ) Ab13( $\flat 9$ ) G13( $\flat 9$ )

# LINUS AND LUCY

By  
VINCE GUARALDI

Brightly ♩ = 160

Intro

Trumpet in B♭

1.

Trumpet  
in  
B♭

Piano sketch  
Rhythm section

Piano/  
Sketch

Piano, Bass unison

6

2.

D

(Clarinet)

C

Fmaj 7

D6

E♭maj 7

C6

16

Measures 16 and 17 of the musical score. The key signature is one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern.

Measures 18 and 19 of the musical score. The key signature is one sharp (F#). The melody continues in the right hand, and the accompaniment in the left hand maintains the eighth-note pattern.

Measures 20 and 21 of the musical score. The key signature is one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. Chord symbols are present: Fmaj7 above measure 20, D6 above measure 21, Ebmaj7 below measure 20, and C6 below measure 21. The word "(Piano)" is written at the end of measure 21.

26

Measures 22 through 25 of the musical score. The key signature is one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. Chord symbols are present: G7 and A7 above measure 22, F7 and G7 below measure 22, and Solo Piano below measure 23. The word "Solo Pno." is written below measure 24. The word "8va" is written above measure 23, indicating an octave shift. The melody consists of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern.

G7 G7 To Coda  $\Phi$  D<sup>6</sup><sub>9</sub> 3

8va To Coda  $\Phi$

F7 G7 Solo Pno. C<sup>6</sup><sub>9</sub>

36 D<sup>6</sup><sub>9</sub> Solo D7(#9) 3

C<sup>6</sup><sub>9</sub> C7(#9) (b)

Continue Bass figure throughout solo

F13

E<sup>b</sup>13

First system of music. The treble staff contains a melodic line with a triplet of eighth notes and a D9 chord symbol above it. The piano accompaniment consists of a single chord, C9, in the right hand, with the left hand playing a rhythmic pattern of eighth notes.

Second system of music, starting at measure 46. The treble staff contains a melodic line with a triplet of eighth notes and a D9 chord symbol above it. The piano accompaniment consists of a single chord, C9, in the right hand, with the left hand playing a rhythmic pattern of eighth notes.

Third system of music. The treble staff contains a melodic line with a triplet of eighth notes and an F13 chord symbol above it. The piano accompaniment consists of a single chord, Eb13, in the right hand, with the left hand playing a rhythmic pattern of eighth notes.

Fourth system of music. The treble staff contains a melodic line with a triplet of eighth notes and a D9 chord symbol above it. The piano accompaniment consists of a single chord, C9, in the right hand, with the left hand playing a rhythmic pattern of eighth notes.

First system of music. Treble clef staff has a key signature of one sharp (F#) and a common time signature. Chords G7 and A7 are indicated above the staff. The piano accompaniment consists of a right hand with chords F7 and G7, and a left hand with a bass line.

Second system of music. Treble clef staff has a key signature of one sharp (F#) and a common time signature. Chords G7 and A7 are indicated above the staff. The piano accompaniment consists of a right hand with chords F7 and G7, and a left hand with a bass line. The right hand features triplet markings (3) over the notes.

Third system of music. Treble clef staff has a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of a right hand with a bass line and a left hand with a bass line. The right hand features triplet markings (3) over the notes. A "Tenor line" is indicated above the right hand staff.

Fourth system of music. Treble clef staff has a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of a right hand with a bass line and a left hand with a bass line. The right hand features triplet markings (3) over the notes. A "Tenor line" is indicated above the right hand staff. The system includes a section labeled "30" and "35" with a "(Swing)" tempo change. The section is marked "D.S. al Coda" with a Coda symbol. The piano accompaniment includes a section labeled "Tbn. Solo" and "Pno. Solo" with a "30" and "35" tempo change.



*Coda*  $D_9^6$  3

$C_9^6$

Repeat & fade

Repeat & fade

# WHEN YOU WISH UPON A STAR

By  
LEIGH HARLINE

Bright jazz waltz feel ♩=184-192

Trumpet in B♭

N.C.

Piano/Sketch

N.C.  
*mp*

Bass

Piano *mp*

+Brass

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Woodwinds & Strings

22  $A7(\sharp 9)$   $D7(\sharp 9)$   $Gm9$

*mf* When you wish up - on a

$G7(\sharp 9)$   $C7(\sharp 9)$   $Fm9$

*mf*

$A9(\sharp 11)$   $Bm9$   $B\flat 13$   $Am9$

star, makes no dif-f'rence who you

$G9(\sharp 11)$   $Am9$   $A\flat 13$   $Gm9$

are. *rit.* An - y - thing your heart de - sires will come to

*Strings*

*rit.*

*B♭11* *B♭13(♭9)*

*a tempo* *N.C.*

you.

*a tempo* *Piano* *N.C.*

*Piano, Brass*

40 *A7(♯5)* *D7(♯9)*

If your heart is

*G7(♯5)* *C7(♯9)*

*Gm9* *A♭9(♯11)* *Bm9* *B♭13*

in your dreams, no re - gret is —

*Fm9* *G♭9(♯11)* *Am9* *A♭13*

Am9 Bbm9 N.C. 1/2

— too ex - treme when you wish up - on a star like

Strings

Gm9 Abm9 N.C.

C11 C13(b9) a tempo Gm9/C

rit. dream - ers do.

rit. Bb11 Bb13(b9) a tempo Fm9/Bb

59 N.C.

Fate — is — kind.

Piano

N.C. Tenor Sax.

She brings — to those who love —

This system contains the first two staves of music. The vocal line (treble clef) begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note Bb4, and a quarter note C5. The piano accompaniment (grand staff) features a bass line of quarter notes (F3, E3, D3, C3, B2, A2, G2, F2) and a treble line with chords and a melodic line.

the — sweet ful — fill — ment

This system contains the next two staves. The vocal line continues with a half note D5, a quarter note E5, a half note F5, and a quarter note G5. The piano accompaniment continues with similar harmonic support.

of — their se

This system contains the next two staves. The vocal line has a half note G5, a quarter note A5, a half note Bb5, and a quarter note C6. The piano accompaniment features a more active treble line with sixteenth notes.

... a tempo ...

Strings cret long ing.

This system contains the final two staves. The vocal line has a half note D6, a quarter note E6, a half note F6, and a quarter note G6. The piano accompaniment includes a section marked 'a tempo' and 'Strings cret'.

86 A7( $\sharp 5$ ) D7( $\sharp 5$ ) Gm9 Bbm9 Bm9 E7( $\sharp 9$ )

Solo

Am9 D7( $\flat 9$ ) Gm9 Gm7( $\flat 5$ ) C7( $\flat 9$ )

94 A7( $\sharp 5$ ) D7( $\sharp 5$ ) Gm9 Bbm9 Bm9 E7( $\sharp 9$ )

Am7( $\flat 5$ ) D7( $\sharp 9$ ) Gm9 Gm7( $\flat 5$ ) C7( $\flat 9$ )

**102** B $\flat$ /C D $\flat$ /C C E $\flat$ /C D/C F $\sharp$ /C E/C A/C

Bm7( $\flat$ 5) E7( $\sharp$ 9) Am7( $\flat$ 5) D7( $\sharp$ 11) Gm7( $\flat$ 5) C7( $\sharp$ 11)

**110** A7( $\sharp$ 9) D7( $\sharp$ 9) Gm9 Bbm9 Bm9 E7( $\sharp$ 9)

Am9 D7( $\sharp$ 9) E7( $\sharp$ 9)/G $\sharp$

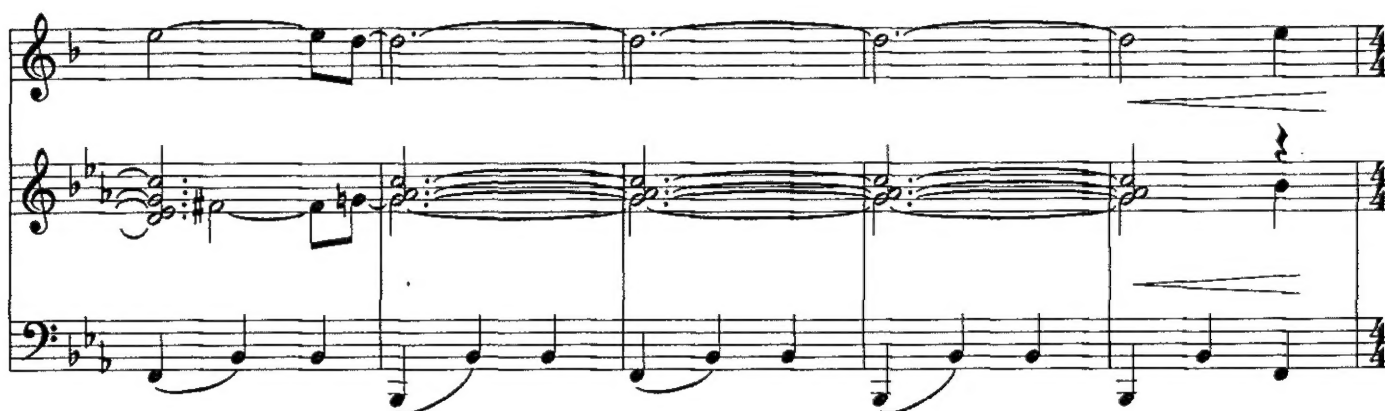


First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The grand staff (treble and bass clefs) provides a piano accompaniment with chords and moving lines.

Second system of musical notation. It includes measure numbers 124, 159, and 33. The treble clef staff has a rest for measures 124-158, followed by a melodic phrase starting at measure 159. The grand staff includes instructions: "N.C." (No Chords) for measures 124-158, "Tenor Sax. solo break N.C." for measures 124-158, "Tenor Solo 33" for measures 124-158, "Strings *tr*" for measures 159-160, "Piano" for measures 159-160, and "Fm9/Bb" for measures 159-160.

Third system of musical notation. The treble clef staff has a rest for measures 1-3, followed by a melodic phrase starting at measure 4. The grand staff includes instructions: "N.C." for measures 1-3, "N.C. Tenor Sax." for measures 4-5, and "Piano" for measures 4-5.

Fourth system of musical notation. The treble clef staff has a rest for measures 1-4, followed by a melodic phrase starting at measure 5. The grand staff provides a piano accompaniment with chords and moving lines.



191

Strings  
(harm.)



First system of musical notation for Strings (harm.). It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 5/4. The music features a series of chords and melodic lines, with some notes tied across measures. The notation includes various musical symbols such as stems, beams, and accidentals.



Second system of musical notation for Strings (harm.). It continues the musical piece with similar chordal and melodic structures. The time signature remains 5/4. The notation includes various musical symbols such as stems, beams, and accidentals.

Woodwinds



Third system of musical notation for Woodwinds. It continues the musical piece with similar chordal and melodic structures. The time signature remains 5/4. The notation includes various musical symbols such as stems, beams, and accidentals.



Fourth system of musical notation for Woodwinds. It concludes the musical piece with similar chordal and melodic structures. The time signature remains 5/4. The notation includes various musical symbols such as stems, beams, and accidentals.





# WYNTON MARSALIS

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